FOUR NEW FRIGHT FILMS

THE ORPHAN

11 YEARS OLD and EVIL Incarnate: what would transpire by the time he was 13?

The subject of diabolical children in the horror film is one that was for many decades treated as taboo . . . The idea of taking a being like a child with its pure innocence and turning it into a hideous monstrosity is truly horrifying.

1960 saw hordes of terrified babysitters lock themselves away in fear of blazing eyes of the sinister children in VILLAGE OF THE DAMNED: the story of 12 youngsters of mysterious origin who share telepathic powers & an incredible will to survive and populate the world with their kind.

In 1964 in the sequel CHILDREN OF THE DAMNED another batch of these menacing golden-eyed changelings make still another attempt at reproducing, and thus populating the globe with their kind. It is then learned that the mysterious origin of these wonder children is not outer space but rather Earth itself in an era far in the future.

In 1972 Chris & Martin Udavarnoky starred as Niles & Holland Perry, two identical twins, in THE OTHER. In the children's world of imagination there exists a closeness which seems to go far beyond the limits of the natural into the supernatural. Several deaths are committed in the town where the 2 children live. It is then discovered that one of the twins is responsible for the mysterious deaths . . . Only one of the twins is involved because only one of them exists. The other was killed as a small child and has kept "alive" in spirit in the mind of the other.

1974 sent audiences of all ages screaming from theatres after seeing THE EXORCIST drag the devil out of Linda Blair. The story itself was based on an incident documented in 1949 and its alleged truth made the story all the more frightening. There is some speculation that sales of split pea soup splashed after the film's first release.

Children are supposed to be seen and not hurt but it looks like the tables are turning and The Orphan is about to make a cutting remark.

1976 found Harvey Stephens starring as Damien, the anti-Christ character described in the Book of Revelations in THE OMEN. Believed to be the son of the Ambassador to Great Britain (Gregory Peck), Damien as it was soon violently learned was actually the offspring of a chilling black dog & Satan himself. Gregory Peck, realizing Damien's unholy intentions, attempts to kill the young boy but is just a fractio of a moment too late and ends up dead himself. This of course leaves Damien to continue his evil & prophetic deeds of destructio. Tho in the first Omen, Damien quite obviously wasted the first 9 years of his life, for in this sequel, Jonathan Scott Taylor plays a slightly older Damien who now lives with Gregory Peck's brother, the head of an international conglomerate (William Holden). Damien has at this point managed to make it thru the "trying teens". Audiences obviously were bitten by the Satan bug because there are plans for an Omen III.

A film was released in 1974 about a much younger child, newly-born in fact, who goes on a murdering rampage in the city of Los Angeles. IT'S ALIVE! also has a sequel and is very reminiscent of an early Ray Bradbury short story.

Now the film is THE ORPHAN, starring Mark Owens in the title role. In this psychological murder-mystery drama we are introduced into the private fantasy world that David (Mark Owens), a 10-year-old boy, creates after both his mother & father are killed in a sudden, violent accident. David is left in the care of an aunt who does her very best to isolate the boy from any of his friends or companions, including his own pet dog. David's aunt & all of the other adults in the household deprive him of love & finally even the memory of his own parents.

As a result David makes his way even deeper into his own make-believe world. The adults in the household, finding him bizarre & difficult to live with, leave him one after another. Unable to cope with the idea of being betrayed, David allows his strange fantasies to creep slowly into his real life, causing the boy to seek chilling revenge.

THE ORPHAN surreptitiously puts something in his pocket but not before we get a peek at it and realize that it is a handkerchief stained with blood!

You have a date...
with death!
Friday
The
13th
WARNING !
Due to the unusual terror shown in this film a $50,000 insurance policy is in effect which states that if death by shock should occur while viewing the film "Friday the 13th The Orphan" the above sum will be paid to the Estate or any Beneficiary.*
* Policy excludes all and any pre-existing heart conditions.
THE
ORPHAN

Burn, Witch, Burn? No—Fry, Day, Fry! The Producers have told us 13 times how hot THE ORPHAN is so don't say you weren't warned if you suffer Burns, George.

SILENT SCREAM

BACK!

STAB!

SLASH!

BARBARA STEELE is back and you know what that means:

You can STEEL yourself to scream.

And scream again!

For the Mistress of the Macabre is busy on the job!

FM was on the set of this hair-raising new fright film, which was shot mostly in the Denny Harris Studios in West Los Angeles.

Here is the story:

Scotty Parker (Rebecca Balding), an attractive young college coed, is desperately seeking a place to stay. Time is running out—it's just a few short days before her classes began. Finally, as a last resort, she settles for a creepy room in a gloomy old Victorian mansion high atop a craggy cliff overlooking a troubled sea.

Victoria Engels (BARBARA STEELE), locked in a cellar for 20 years, is out, and out to do in the badniks who kept her in the dark all that time.

Soon she will be troubled.

The home is owned by a strange recluse, Mrs. Engels (YVONNE DE CARLO of Munsters fame.) Her son is a very nervous, neurotic type: Mason (Brad Reardon).

Scotty meets Jack (Steve Doubet), Doris (Juli Andelman) & Peter (John Widelock), 3 students who have also rented rooms in the Engels house. After getting acquainted they all go out to a nearby beach restaurant to have dinner.

After having eaten, the students make their way back to their new domicile.

All except Peter.

Peter lags behind the group.

Collapses.

Falls on the beach.

Suddenly, out of the night, out of nothingness, a huge butcher knife slashes out at him!

Again—and again!

The next day Peter's lifeless body is discovered on the blood-drenched sand.

His corpse has been horribly mutilated.

Police detectives McGiver (CAMERON MITCHELL) & Rusin (AVERY SCHREIBER) question each of the students about the events of the nights before.

Mason too is questioned.

In the course of the inquiry the investigators uncover a peculiar fact about the Engels family:

Mason's sister Victoria was sent to a mental institution many years previously.

Crazy?

Homicidal!

She viciously attacked a man with a knife!

* * *

Back at the mysterious mansion, in the eerie cellar, something inexplicable & scary is happening:

A huge knife is scraping away at a wall.

Suddenly, *a hand bursts thru!*

Unaware of the imminent danger, Doris goes down to the cellar to wash out her clothing.

But Victoria Engels (BARBARA STEELE) is on the loose and creates some stains on Doris' garments (the ones she's wearing) that even the second best detergent (the one that the TV commercials claim is better than the Leading Brand) would have a tough time getting out. You see, Bad Babs has a nervous knife, and before you could say "Jack the Ripper" she's lunged at Doris and punctured her lungs!

Later that day, Scotty misses Doris and starts looking around for her. Unsuccessfully searching thru the upper areas of the eerie house, she at last descends to the cellar.

Bad move.

She discovers Doris. Dead.

And as if that weren't bad enough, she's abducted by Mason, who ties her up & gags her & hides her away in a closet.

Mrs. Engels is frightened out of her wits (and with good cause 'cuz icky Vicky is making mincemeat out of various members of the household . . . and it ain't nowheres near Thanksgraving) and she reveals the truth about ole Vic to Mason:

Mason is actually Victoria's son!

She flipped her lid while she was carrying the kid and attempted to stretch her neck the hard way: by hanging. But her suicide attempt failed and she lived to give birth to Mason.

But the traumatic experience left her completely insane.

Mason, who has till now believed the older Mrs. Engels to be his mother and that he had no father, goes berserk at the revelation and rushes about on a shooting rampage, killing Mrs. Engels but only wounding Victoria.

Victoria is aroused by the sight of blood. She kills Mason, then tries to kill Scotty, who is still hanging in the closet.

Jack comes to Scotty's rescue and in the ensuing scuffle Victoria falls, impaling herself on her own knife. Jack & Scotty comfort each other as the police arrive.

* * *

FM had the unique experience of sitting next to Barbara Steele during a private screening of SILENT SCREAM.

And also next to Master Poe.

Her son, Jonathan.

Young Jonathan, who is about the age of many of FM's readers, had interesting remarks to make about the film:

"Terrific.

"Exciting.

"Great editing. [An unusual observation for one so young.]

"I loved it.

"Even if it was a little mushy."

THE COMING

"ID" came from the 17th Century. A face-hugging monstrosity of evil from the wicked World of Witchcraft in 1692.

B.I.G.

You know from past experience what those initials mean:

BERT I. GORDON.

Producer of:

THE AMAZING COLOSSAL MAN

WAR OF THE COLOSSAL BEAST

CYCLOPS

VILLAGE OF THE GIANTS

EMPIRE OF THE ANTS

Sci-fi films from the imagination of maestro HGWells, scientifilms inspired by Gordon's own adventurous imaginings.

Tales of GI-ants & gigantic human beings.

But heretofore never with very big budgets.

Now that has changed.

Something new has been added:

BIG BUCKS.

A quantum jump in the cash department to (count 'em) over FOUR MILLION DOLLARS.

Gordon has done well *without* Big Bucks to back up his ambitions—recalling his well-received MAGIC SWORD with the late Basil Rathbone & the well-remembered Vampira (Maila Nurmi), and FOOD OF THE GODS, for which he was awarded the Grand Prix in the Fantastic Films Category at the Paris Film Festival of 1976—but now we'll see what can do with a budget many times what he's had before.

"I've always wanted to do an occult story the *right* way," he told FM, and now, with THE COMING, he feels he's had the opportunity.

A number of Gordon fans still remember his THE TORMENTED, 1960, as a very acceptable occult film. Via the pages of his monumental work "Reference Guide to Fantastic Films," its creator Walt Lee (assisted by Bill Warren) reminds us of the plot of Gordon's early cinema adventure into the supernatural:

The mistress of a pianist (Richard Carlson) falls to her death from his lighthouse.

Her body is never recovered.

She (Juli Reding) begins haunting him in many ways:

Parts of her body materialize . . .

Parts of her body appear and turn to seaweed . . .

She interrupts his wedding . . .

She appears in photographs . . .

Etc.

Finally, the distraught Carlson is driven to—

MURDER.

But retribution comes when he falls to his death.

The end is not yet:

When Carlson's corpse is found, it is entwined in death with the body of the ghost that haunted him to an early grave.

—That, astonishingly, was already 20 years ago, when FM was in its infancy. Now Gordon comes to the fore with the most important picture of his career, and once again it is in the occult vein.

THE COMING was inspired by an unusual article in the April 1979 issue of *National Geographic* magazine. Thru the feature, Gordon learned of the existence of a mysterious Massachusetts woman:

Laurie Cabot.

"The Official Witch of Salem"!

Not 200 years ago.

Now.

Gordon went to Salem and hired Laurie Cabot as his technical advisor.

With the guidance of the Witch of Salem, Gordon created a story about the local witch hunts & trials of 1692 and the subconsciouss connection that a 12-year-old girl of 1980 has with these ancient atrocities.

12-year-old SUSAN SWIFT, a girl of 1980 with a weird link to the witchcraft trials of the 17th Century, wonders if she'll make it to 1981. Wouldn't you too?

The girl: Susan Swift, seen in 1977 in AUDREY ROSE. (A talented 5-year-old, Jeannine Balbo, also plays an important part in the plot.)

Time travel is involved when a father from the 1600s projects himself thru the centuries in an attempt to save the life of his innocent daughter who has wrongly been accused of being a witch.

There is another time traveler: a black & white evil *id*, a horrifying glob of hate incarnate that pursues its perverted passion to the present. Can this monstrosity be bested?

DOMINIQUE

SPINE-TINGLING SUSPENSE! This is the Key Element of this New Mystery Thriller from the Sword & Sorcery company of Milton Subotsky, the producer who in times past has brought you such hair-raising horror films as: THE CITY OF THE DEAD, starring Christopher Lee, known in this country as HORROR HOTEL ("Just ring for doom service!"), DR. TERROR'S HOUSE OF HORRORS, THE SKULL, TORTURE GARDEN, TALES FROM THE CRYPT, ASYLUM & Vincent Price's last horror film to date, MADHOUSE. (There are those who might consider Subotsky's first film effort, ROCK ROCK ROCK, to be a horror picture of sorts but there's little point in going into that at this time.) The energetic Subotsky was also responsible for the colorful adaptations of Edgar Rice Burroughs adventure/fantasy stories, THE LAND THAT TIME FORGOT & AT THE EARTH'S CORE, as well as an excursion or two into sci-fi fantasy with the whimsical DR. WHO & THE DALEKS AND DALEKS INVASION EARTH 2150 AD. With DOMINIQUE, however, the producer is returning to the bizarre world of THE PSYCHOPATH, where the haunting visions of nightmares become reality, a story straight from the VAULT OF HORROR. In other words, Milton Subotsky is up to his evil tricks again.

Poor Dominique Ballard has a problem. Like the perplexed Miss Giddons in THE INNOCENTS, or the terrified Susan Strasberg in SCREAM OF FEAR, Dominique sees ghostly apparitions. There, hanging in the rafters of her conservatory, she continues to see a hanging body, a disturbing sight indeed. But even the dangling corpse is only a minor nuisance when compared to the ghostly car accident that almost takes her life. And then there are all of those strange sounds, those strange noises she hears about the house. Add the fact that Dominique is a cripple and you have the complete picture of a confused & frightened woman.

To make matters worse, Dominique isn't at all convinced that these events are hallucinations, brought on by her condition that crippled her body. Dominique suspects that it all might be a plot, concocted by her husband David, to drive her mad.

In the end it all proves too much for Dominique and she hangs herself.

Remember what happened to the husband in THE SCREAMING SKULL who attempted to drive his rich wife insane by making it appear that his former wife was haunting the house? Or the confusion wrought by James Caan, Katherine Ross & Simone Signoret when they played their deadly GAMES?

Following his wife's death, David hears Dominique's favorite piano piece played, waking him from his sleep.

Dominique's ghostly vision is seen by her husband floating thru hallways.

Is David going mad?

Is it guilt that is causing him to see these tormenting visions?

Or has Dominique actually returned from the grave to seek her revenge? OR—?

Dominique Ballard is played by the lovely Jean Simmons and marks her return to the screen after more than 3 years. "I was delighted when Michael Anderson offered me this part," said Miss Simmons, referring to the part as her "comeback". "I was really rather frightened of returning to the screen but DOMINIQUE is different. For one thing, it is being made at Shepperton, which I know so well. For another, this film has a wonderful cast and it's almost a 'family' film. One of those big-budget Hollywood blockbusters would have terrified me."

The "wonderful cast" to which Miss Simmons refers includes, among others, Cliff Robertson, most recently seen in Brian de Palma's tribute to Alfred Hitchcock's VERTIGO, OBSESSION. He was also the mental retard-turned genius in the film version of Daniel Keyes' novel, CHARLY. Robertson plays David Ballard, the husband.

As David's sister, Jenny Agutter knows more than she is willing to devulge about Dominique's tragic suicide. The role re-unites Jenny with director Michael Anderson. They worked together on the MGM blockbuster, LOGAN'S RUN.

Simon Ward is seen as Tony Calvert, the Ballards' young chauffeur. Like Miss Simmons, Ward was happy to be working at Shepperton once again. "It's like coming home after a long spell of overseas duty. And I'm delighted to be doing a thriller. I'm a fanatic about all the old Hitchcock films; DOMINIQUE has the same quality — it's a good story that keeps you guessing right up to that last minute."

FM readers might remember the young assistant to Peter Cushing in Hammer's FRANKENSTEIN MUST BE DESTROYED. That too was Simon Ward.

Ron Moody, the villainous Fagan in both the stage & screen version of OLIVER, plays Dr. Rogers, a simple country doctor with a strong & carefully hidden shady past.

Dame Flora Robson is the sinister housekeeper, Mrs. Davis. One of the great ladies of the English stage, the actress has had previous bouts with the supernatural & evil in THE SHUTTERED ROOM, EYE OF THE DEVIL and THE BEAST IN THE CELLER.

Michael Jayston & Judy Geeson portray long-time friends & business partners of the Ballards, Arnold & Marjorie Cravan.

Jayston was seen in TALES THAT WITNESS MADNESS and Herman Cohen's last film, CRAZE.

The pert & pretty Judy Geeson was the young murderess in the film BERSERK, and later found herself fighting a radioactive menace in DOOMWATCH.

Jack Warner & David Tomlinson both play cameo roles. Warner, who was in THE QUATERMASS EXPERIMENT (known in this country as THE CREEPING UNKNOWN), the first of the Quatermass series, plays a stonemason. Tomlinson—the perplexed father in Walt Disney's MARY POPPINS and an equally perplexed visitor to the WAR-GODS OF THE DEEP—is a country lawyer.

Micael Anderson, who some years back directed an internationally famous roster of stars in Mike Todd's extravagant adaptation of Jules Verne's classic novel, AROUND THE WORLD IN 80 DAYS, would seem to be a good choice to direct a suspenseful psychological thriller with supernatural ovetones. Prior to his assignment on DOMINIQUE, Anderson directed Gary Cooper's last film, THE NAKED EDGE, a story about a wife who believes her husband to be a murderer. It was written by Joseph Stefano shortly after his screen adaptation of Robert Bloch's novel "PSYCHO", and shortly before Mr. Stefano began the television series *The Outer Limits*. Besides the already mentioned LOGAN'S RUN, Michael Anderson directed the exciting ORCA—THE KILLER WHALE.

Director Anderson considered DOMINIQUE an exciting challenge. "These sorts of films are extremely tricky," Anderson said. "Timing is absolutely crucial. You can spend all day shooting people coming in & going out of doors and it isn't until you get the film into the cuttingrooms that you know if you have been successful. Thrillers are all atmosphere & mind-play but when they work they are more satisfying than anything."

See DOMINIQUE and shriek!

Two by torchlight dig grave matters as the coffin of Dominique is illicitly exhumed by Ballard & his obedient chauffeur Tony. . .

His wife is dead but his life is not empty, it's filled with dread. He's David Ballard (played by Cliff Robertson) and he's tormented by grim & ghostly events.

Jean Simmons. She beautifies the title role in this shivery new film in the genre of the mystery thriller. DOMINIQUE rhymes with . . . shriek!

Ron Moody. And "moody" is the word for this brooding tale of mounting horror. He portrays a sinister doctor who'd sell his scruples for sufficient rubles.

END